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THE CEA CRITIC

Vol. No. XX-No. 3—Published at Springfield, Mass. Editorial Office, University of Mass., Amherst, Mass. March, 1958

Doctoral Studies In English And Preparation For Teaching

(Widespread interest in the CEA report on the Ph.D. has led to the decision to print the entire report in this issue of **The CEA Critic.**)

Doctoral training has for many years been considered the essential preparation for teaching in most of our colleges and universities, yet all too often there has been a contradiction between this training and the demands made upon Ph.D.'s when they begin to teach.

The emphasis upon research and upon historical studies, valuable as it is for scholarship, has by no means assured an adequate preparation for good undergraduate teaching. The fact is, nevertheless, that in recent years 90% of those awarded the Ph.D. in English have gone into college and university teaching.

Too little has been done to prepare them for such a career, and consequently the young teacher has often had to give himself a new education after he has gone through the prescribed discipline. We hold that the course of study itself should aim to produce the scholar-teacher, and that definite efforts should be made to develop some pedagogical skill in prospective teachers.

Many may fear that this is to favor the very instrumentalism and vocationalism which liberal arts teachers usually consider it one of their functions to oppose. We do not share this fear.

We recognize the danger, if "aims and methods of teaching" were to supplant scholarly discipline, but we recommend no such substitution. Instead, we want to reaffirm the vocation of the liberal arts teacher. Granted that he should first be a person of sound scholarship who continues to learn, he should also have command of the necessary art and skill to communicate this knowledge effectively to his students. To help the prospective teacher to acquire this ability should be one of the aims of graduate work in English.

Among our specific recommendations are the following, which we discuss in more detail in the body of the report:

1. More broadly conceived and more flexible programs for the Ph.D in English, including opportunities for inter-departmental study, with emphasis on evaluation and criticism as the final aim of literary study.

2. A fresh look at the meaning of concentration or specialization. While concentration on a single author or period is useful and valuable, we believe that other types of concentration should be encouraged —in literary history (including its theoretical problems), in literary criticism, and in literary types and genres.

3. The encouragement of foreign language study, and the requirement of knowledge of one foreign language and literature, instead of the usual requirement of two or three languages as "tools" for scholarly research.

4. Less stress on the doctoral thesis as an "original contribution to knowledge," and more encouragement of theses aimed at interpretation and criticism. Many of these would "straddle" departments or disciplines: English and classical or modern foreign literature; literature and such sciences as psychology; literature and philosophy; literature and religious thought; literature and the other arts. For those with special talent, opportunity should be given to present a project in imaginative writing.

5. Continued efforts throughout the graduate program to prepare candidates for a teaching career, through criticism of their oral presentations in graduate classes, and through teaching internships and other such methods under the direction of the English department.

6. Such study of modern linguistic scholarship as will give the candidate a command of linguistic methods and of the explicit structure of modern English, so that he can deal in a scholarly way with language problems from simple literacy to the critical analysis of literature.

I. Breadth of Training

A. In the light of the most persistent criticisms levelled at graduate training in English over the past few decades, and especially those made at various meetings of the CEA, we surveyed those types of experience and training which are either currently in effect in graduate schools, or have been urged as important.

We were concerned from the outset with the need for Ph.D. programs conceived broadly enough to ensure that the student would achieve a grasp of the meaning and significance of literary scholarship as an aspect of liberal learning. While we consider the central aim of doctoral studies in English is a wide and accurate knowledge of English and American language and literature, and that nothing can replace the reading and study of the literary works

(Please turn to p. 7)

The Scope Of Literary Study

The numerous modern analyses of the nature of words and the mode of existence of a work of literature have had at least one definite result. They have made it difficult to accept any longer the once commonly held belief that there is a clearly defined objective thing that we may call the literary work.

I. A. Richards demonstrates how shaky this notion is in his widely debated definition of a poem. He shows that when we talk about a poem (the word **poem** may be used to refer to any literary work) we may mean at least four different things: the author's experience of the poem, the experience of a qualified reader who has made no mistakes, the possible experience of an ideal or perfect reader, and our own actual experience.

Richards decides, after examining the implications of these four hypotheses, that probably the most convenient solution is to take as a standard experience of the poem "the relevant experience of the poet when contemplating the completed composition." **(Principles, p. 227.)**

But Wellek and Warren object to this solution, affirming that after the poet has finished his poem he is merely another reader and is almost as liable to error and misinterpretation as any other reader. Nor do they believe that the poem may be adequately defined as the experience of the author at any time during its composition.

A poem may be, they think, either more or less than the author consciously or unconsciously intended. They agree with other writers on the "intentional fallacy" that the author's intention is finally indeterminable and that even if it could be determined it would not completely explain or limit the meaning and value of a work of literary art. They believe that the "real" poem exists as an independent structure apart from the experience of both its author and its readers.

A poem, they finally conclude, "is not an individual experience or a sum of experiences but only a potential cause of experiences .. .. .. a structure of norms realized only partially in the actual experience of its many readers." **(Theory, p. 151.)**

F. W. Bateson, somewhat modifying one of Richards' alternatives, advocates another solution. He believes that the "meaning of a poem is the meaning that it had for the ideal representative of those contemporaries of the poet to whom the poem,

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THE CEA CRITIC

Official Organ of the College English Assoc. Inc.
Send form 3579 notices to Editor, Box 472, Amherst, Mass.
Editor: Maxwell H. Goldberg
Managing Editor: Lee E. Holt
Published Monthly, September through May

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Associate Member, American Council on Education
(Address contributions and correspondence to the Managing Editor, c/o College English Association, South College, Univ. of Mass., Amherst, Mass.)
Published at 38 Hampden St., Springfield, Mass.

Annual Subscription $2.50 for CEA members only.
Second-class mail privileges authorized at Springfield, Mass.

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College and University, the bulletin for the Association for Higher Education, devoted its entire Jan. 1, 1958, issue to a report on the Gould House Conference in which CEA had a leading part (held in April, 1957).

Emphasizing the growing interdependence of American institutions, the report, written by Lewis B. Mayhew of Mich. State, maintains that the time has passed when colleges can be cloistered from the rest of society. By 1950 so much pressure for mutual understanding between segments of our society had built up that CEA found a strong response to its efforts to bring people from education, business, industry and labor together.

Among the many conclusions of the conference reported in the article one is that "regional and local meetings between college teachers and people from other occupations are necessary as a means of enhancing mutual understanding." The Humanities Center of the CEA is suggested as the logical clearinghouse for such activities.

Donald J. Lloyd, CEA national vice-president, made substantial contributions to the report. CEA stalwarts at the conference included, beside Don Lloyd and Max Goldberg, Robert N. Hilkert, Peter Siegle and Frederic B. Pamp, Jr.

The Theory Of Freshman Composition

A Finger Exercise

"Controlled experiments have demonstrated that improvement in writing is best achieved by disciplined practice in writing and not by memorizing rules of grammar or by filling out workbooks." John Gerber in **College English,** February, 1956, p. 249.

John Dewey's well-known pedagogical concept, "learning by doing," can certainly be applied to the problem of writing. Writing, like other skills, is best learned by doing and best improved by constant practice. The ability to write well cannot be teacher-imposed; it must be self-acquired. Mr. Gerber's "controlled experiments" and all our teaching experience support these statements. Therefore it must be absurd to continue teaching theory from textbooks in the hope that perhaps such teaching may do some positive good because it really does no harm.

Not rote memory of theory but **practice** is the best and only effective teacher of a skill. Just as a golfer becomes expert only through careful and meticulous manipulation of the various golfing clubs, just as a carpenter becomes expert only through working and building with wood day after day, just as a pianist, violinist, vocalist, or any musical virtuoso becomes expert only through constant drill and practice, so a writer becomes expert only through working at his craft, working with words. To learn to write with proficiency, facility, and confidence, write and write and write —often and at length.

Yet, despite these strictures on the limitations of lectures, handbooks and drillbooks, it is also true that the teacher's role in the writing process is a real one. Obviously, the shortcomings of the beginning writer can be diagnosed by an experienced teacher who industriously and sympathetically examines the work of the novice. Serious, sensitive, and perceptive criticism by a teacher who has presumably mastered the skill can inspire the student to develop his own talents—to make the most of his native ability—or, at the least, to avoid the repetition of error. To produce results most efficiently, the teacher must be given the opportunity and the time to analyze his student's writing closely, to make his teaching labors a vivid and delightful experience rather than a painful and deadening chore.

All the above remarks being incontrovertibly true, it follows that there is only one proper pedagogical theory for the Freshman Composition (or any writing) course: WRITING CAN ONLY BE LEARNED BY WRITING.

Two mutually contradictory groups of inferences may be drawn from this proof:

Group II—1. Cast out the handbooks and burn the workbooks (the means that have superseded the end). 2. Use almost always the workshop technique of teaching, the texts being student themes and carefully selected models of fine writing. 3. Never give an objective (short answer) examination in a writing course; never use statistical data as measures of writing ability. 4. Reduce class size to the reasonable maximum of fifteen to twenty students; reduce the composition load of each writing instructor to the sane maximum of two sections.

Group II—1. Abolish the Freshman Composition course; or abolish the writing skill as the sole objective of such a course. 2. Set up a Communications Program of Reading (other people's writing), Listening (practically always), and Speaking (average five to ten minutes per student each semester).

3. Give only objective examinations that can be quickly and cheaply, exactly and reliably scored by the IBM or the departmental secretary (preferably an undergraduate sophomore majoring in Secretarial Science). 4. Eliminate inefficient and wasteful individual instruction and subjective classroom contacts that interfere with objective and reliable grading. 5. Increase class size to fifty and possibly one hundred students; and by means of tapes, films, and closed-circuit television, increase teacher-student ratio to 300:1 or even more.

Martin Kallich
South Dakota State College

A Spring Publication . . . .

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Some Work For A Living — Others Teach School

A colleague in a large nearby university tells the anecdote of his meeting a new acquaintance engaged "in the pursuit of commercial activities." After the usual interchange of occupational information, the business man said bluntly: "Oh, you teach school. Well, I have to work for my living."

We in college teaching are well aware that the general public gets its attitude toward us only from the number of hours we actually spend in the classroom—or as our Department of Education friends say, the number of actual contact-hours. Six hours in class a week (high school teachers spend that amount daily!), or nine, or twelve, or even eighteen do not sound like much in even a 5-day "work" week of 40 or 48 hours.

Curiously and paradoxically, the general public does not believe that, because a bank's hours are 10 to 2 for five days a week, all the bank employees work also from only 10 to 2; or that a doctor (M.D.) who appears in his office from 2 to 4 daily (except Thursdays and Sundays) has the rest of the week's hours to himself. Curiously, too, the general public does believe that when a teacher is not actually meeting a class he is an example of colossal indolence.

We teachers inadvertently encourage the attitude of the general public. Partly because some of us always and all of us sometimes do not work as hard as we might (a quite universal failure of all human beings!). Partly, because, if not working when others are, we may be working when others aren't—evenings (very late) and early mornings (very early) and weekends—but, of course, our general public isn't aware of these hours. And partly because our own colleagues say—and the more virtuous among us try to resist saying—when some one is leaving the home office at 9 or 10 in the morning (probably for work in the library or for a class in a room 1½ miles across campus): "Through for the day, eh? Lucky fellow, aren't you?"

College teachers have survived, like other patient beasts of burden—not to use a shorter, more expressive word—under the invidious remarks summarized above. We will, we hope—and I mean **will**, not **shall**—continue to survive, with merely an occasional mild and obvious morale-lifting counter-attack and counter-blast, like this one. After all, only the wise and gifted teacher knows the truth, the whole truth, the complimentary truth of George Bernard Shaw's oft-quoted, always misunderstood "Those who can, do; those who can't, teach!" For our consolation, we keep hearing, too, of one of the printed mottoes on business desks, mildly satirizing the "busy" business man: "I spend eight hours a day here—do you expect me to work, too?"

In his faculty's defense, a college president recently studied the activities of and demands on a college teacher: hours in class, preparations (for example, 18 hours for **one** 50-minute class on TV), student conferences, faculty duties (meetings, committees, free public services, extras), written-paper reading, professional improvement (have you noticed how soon the G. P. loses confidence in other professional people, like an M.D. or a D.D.S., who doesn't keep up with professional improvement?), and .. .. .., and .. .. The conclusion or addition, requiring almost a column in **The New York Times** to total, was that any fairly capable or conscientious college teacher is fortunate if he can do his **routine** tasks in a minimum of 60 hours a week.

Undoubtedly, some of a teacher's tasks, like his reading (professional improvement), especially an English teacher's reading, look like loafing to other wage-or fee-earners. The obvious comment is that any attitude depends entirely upon the point of view.

Not only this obvious comment but all the preceding obvious comments were led to this paper highway from a literary byway in the Thomas Hardy country—Thomas Hardy, one of the great, late nineteenth-century British novelists and early twentieth-century poets—one growing constantly in world stature as the years roll by.

By 1896 Hardy had written and published some 14 novels, several volumes of short stories, and presumably had hundreds of poems readying for publication. For such "play" he had given up the "work" involved in being an architect, and through this "play" (or "work," depending upon the point of view) was earning a comfortable living.

Late in 1895 or early in 1896 an unnamed Hardy devotee toured the Hardy country in south-central-western England—named Wessex, by seemingly divine inspiration— and talked to people who knew or knew about the world-famed writer. The tourist's last conversation was at a railway station not far from the immortal Egdon Heath of **The Return of the Native.** There "a solitary man, with a strongly lined face of about sixty years' establishment," responded to a tentative allusion to Thomas Hardy as follows:

"Oh, the writen' chap. I've read some of his works. They says 'tis a gift. Seems to be 'tis just writen'—just sitten' down an' writen', an' not doen' nothen' at arl. What do 'e do, I ask 'ee? Here be I doen' more proper work than Hardy ever did an' they don't tark about I an' say 'There's a great chap,' like they do about 'e." **(Temple Bar,** a London magazine, May, 1896.)

It was an illiterate chap who was thus condemning Hardy, and the thought occurs that it is only illiterate, ignorant, uninformed people who criticize and condemn the work of others. But being written, let the words stand. To some, undoubtedly, the college teacher will always be one who is "just sitten' down, an' not doen' nothen' at arl."

George S. Wykoff
Purdue University

The January issue of The Humanist contains a story by Edgar W. Hirshberg, "A Glimpse of Paradise," in which the TV college he described in the September, 1957 CEA Critic is carried one step further. Having dispensed with teachers, the college now discovers that it can dispense with students also. "Think of it—constantly Expanding Administrative Needs, constantly expanding TV facilities, a Computer to check everything—what more could anyone expect of a college?"

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The Scope of Literary Study
(Continued from p. 1)

implicitly or explicitly, was originally addressed." (**English Poetry**, p. 76.) Thus Richards locates the normative meaning of the poem in the experience of the author, Wellek and Warren locate it in the poem itself as a structure of norms, and Bateson locates it in the response of the ideal contemporary reader.

There is, of course, much to be said for all of these suggestions. The poem as a structure of meaning does exist originally in the mind of the author, who is guided in composition by an artistic intention. It may be that even the author himself could not define this intention in a way that would be acceptable to all qualified readers, but without a purpose to govern the selection and ordering of the parts the artist could not produce an intelligible work of art. The poem does also have existence as an object, but this existence is not meaningful until the poem becomes part of someone's experience. Whatever other kinds of existence a work has or has had, therefore, it exists finally in the responses of its readers.

What the Reader Can Do

The most simple and practical beginning for the reader would seem, therefore, to start with his own actual experience of a poem. But for him to be content with his unaided response is to deny himself the advantages to be gained from systematic study.

There are a number of widely tested study procedures that may help the reader to add to his first intuitive apprehension of a literary work. He may, for example, make a careful analysis of the poem's meaning as implicit in the structure. He may investigate the origins of the poem in the experience of the author as far as that may be determined.

If the poem was written at some time in the distant past, he may attempt historical reconstruction of what it might have meant to qualified readers at the time it was written. He may relate the poem to others on comparable themes and to poetic tradition as a whole. He may assess value by means of predetermined standards. He may, to check the validity of his personal response, read the interpretations of critics and discuss the poem orally with fellow students.

Even if it is not a foregone conclusion that these procedures will result in an ideal reading, this uncertainty need not discourage the reader from achieving the fullest realization of the poem possible for him at any stage of his study. For every additional relevant bit of information or added insight will certainly bring him one step further toward that intriguing if elusive ideal reading.

Study Is Profitable

The preceding sketch of critical and scholarly procedures is based on two premises—first, that any literary work is more than any one person's experience of it, and, second, that to any individual reader the work can be no more than his experience of it.

These premises imply that profit may be derived from serious and repeated application, which is to be guided by the nature of the work itself. If the work is a simple one, no very intensive investigation may be appropriate. But if the work is complex in structure or is heavily laden with the learning and literary tradition of a past age, its reader may profit from very extensive study.

Investigation into origins, traditionally the province of literary scholarship, is primarily useful for providing understanding of the author's probable intention and the most likely meaning of the work to the author's contemporaries. Analysis of form-content relations, a practice stressed by modern critics, is primarily a tool for getting at meaning of various kinds and communicating it to others.

These two basic techniques of literary study are necessary preliminaries to the traditional task of criticism—the application of standards and the comparison of the work with others of similar intent to provide guides to the judgment of value. The competent critic, as opposed to the uncritical reader, seeks to use these procedures appropriately so as to increase his understanding and appreciation of individual works.

Since artistic integrity is affected by at least three major forces—the personal needs of the artist, the artistic demands inherent in the work itself, and the artist's awareness of the demands of his audience—the student needs training that will help him to judge the relevant demands of each of these forces.

Motive Versus Intention

The ruling motive of the artist is probably the desire to achieve self realization. But this process involves a number of others—survival, sensory realization of the world, communication with others, social approval, intellectual and spiritual orient

tion.

To determine the effect of each of these elements on the literary work the reader may find it useful to make the distinction between motive for writing and literary intention. Such motives as the need for money, the desire for influence, or the desire for social prestige may be irrelevant to artistic intention, but they nevertheless may have an important effect on a literary work.

Popular dramatists and novelists, for example, often defer to the audience's demand for a happy ending when the logic of the story situation or the prevailing tone of a work may call for a tragic outcome. Robert Louis Stevenson in a letter to James Barrie concerning **The Little Minister** calls attention to this kind of flaw in artistic integrity: **"The Little Minister** ought to have ended badly; we all know it did; and we are infinitely grateful to you for the grace and good feeling with which you lied about it."

As Stevenson implies here, the logic of the situation in Barrie's novel, taking into account character and social circumstances, calls for a tragic outcome. We may accept the initial situation—that of the boy preacher's fascination for his gay Gypsy sweetheart. But the melodramatic removal of all of the obstacles placed in the way of their union by nature and society is hardly credible.

Barrie's desire to please his many readers, as Stevenson implies, combined probably with a canny regard for his pocketbook and a temperamental leaning toward indulgence in sentimental feeling, results in an ending that violates the logic of the initial situation and its probable outcome.

At times, of course, knowledge of extrinsic motives may have no particular use as a key to artistic meaning or value. Samuel Johnson is supposed to have written **Rasselas** in seven nights to get the money to pay his mother's funeral expenses, but this impulsion had little demonstrable effect on that work as an artistic achievement. Evidently the pressure of time and the immediate need for money did not cause Johnson to compromise his artistic conscience. **Rasselas** is as finished in form and as rich in substance as any of Johnson's works written in more auspicious circumstances.

The Effect of Form

The artistic work itself as a formal construction has certain demands of its own. Probably the most pressing of these as far as the artist is concerned are integration of conception with form and a due regard for the strengths and limitations of the medium. The conventions of type and genre must be taken into account here.

We are all aware that the drama, for example, is not altogether literary in methods and materials. To attain full realization of a dramatic production requires the co-operation of scenic artists, actors, directors, producers as well as audience. All of these factors have their own sets of conventions and expectations arising both from immediate circumstances and tradition. And any very thorough study of the drama must make the student aware of the effect of these various demands on the form and content of the work.

The novel, attaining its fullest development in an age which gives commercial value to originality, poses its own peculiar problems. To be sure, the analysis of type conventions which dominates the introductory course today insures that this kind of literary training will not be neglected.

Audience

In recent literary scholarship there has been increasing concern with the part of the audience in determining the form and intention of literary works. The varying demands of the reader and the problems these pose for the artist have been vividly expressed by Guy de Maupassant:

"In brief, the public is composed of numerous groups who cry to us: 'Console me.' 'Amuse me.' 'Make me sad.' 'Make me sympathetic.' 'Make me dream.' 'Make me laugh.' 'Make me shudder.' 'Make me weep.' 'Make me think.' Some rare spirits alone request of the artist: 'Make me something beautiful, in the form which suits you best according to your temperament.' "

Assessment of Value

When we have considered the psychological and social impulsions to artistic production and the part that technical considerations play in the transmutation of experience into works of art, we shall need to take into account the assessment of value. This task involves a fair examination of the various kinds of standards that may be applied to literary works—aesthetic, metaphysical, moral—and a recognition of the distinction between relative and absolute values. For this kind of assessment the department of English may profitably draw on the resources of the departments of sociology and philosophy.

Doubtless the program of training outlined here is a formidable one. It places the study of literature at the very center of humanistic studies. But is that not where it belongs?

Charles V. Hartung
Univ. of California at L. A.

James A. Fuller, whose article "A Note on Joyce's 'Araby' " appeared in the February **CEA Critic**, teaches at D'Youville College in Buffalo, New York.

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DRAMA ON RECORDS

Three periods in the history of dramatic art are represented among the recent contributions of Caedmon Publishers to the growing library of spoken literature on long-playing records: the Greek by Album TC 2012 (two records), which offers the Yeats translation of Sophocles' **Oedipus,** as transcribed from the sound track of the Stratford, Ontario, film production; the medieval by Album TC 1030 (one record), with a group of works including the Brome **Abraham and Isaac,** and the Elizabethan by Album TC 2013 (two records), with a somewhat abridged version of Shakespeare's **Merchant of Venice,** performed by an English company headed by Michael Redgrave.

In general, these issues sustain Caedmon's reputation for distinction in the recording of drama. It is true that what was questionable in Tyrone Guthrie's stylistically uncertain but often grandly evocative filming of **Oedipus** sometimes remains questionable in the purely auditory experience of the recording. That is, Douglas Campbell's intensity in the title role is insufficiently husbanded in the earlier stages of the play for the climactic revelations to achieve their full measure of crushing power. And the problem of training a verse choir to achieve both clarity in enunciation and force in dramatic projection has not been fully solved. On the whole, however, this is a treasurable album for students and teachers of Greek drama, and one may hope that its use will call the glories of the Yeats text to the notice of those who have been experiencing the play in more pedestrian — if more faithful — versions. Indeed, Caedmon might have done its customers further service by including a copy of the text in the album.

A copy of the text is, in fact, one of the attractions of the record entitled **The Wellsprings of Drama,** which is Volume 1 of Caedmon's series issued under the general title **Monuments of Early Drama.** Unlike the ineffective performance of **Everyman** that is offered on another record in this series, the readings of representative medieval works here are of uniformly admirable quality. The student of dramatic history is offered the rare opportunity of hearing the legendary "Quem Quaeritis" Trope and the "Banns" announcing a public performance, interpreted with the kind of conviction that is capable of transporting him to the lost world of simple certainties and artless pieties from which medieval drama sprang. The rough charm and folk vitality of more fully developed works of the period are represented by the Chester play of **The Deluge,** with its delightful characterization of Noah's Wife, and **Robin Hood and the Friar,** a May Day festival piece. The crown of the album, however, is a restrained and moving performance of the celebrated Brome **Abraham and Isaac,** in which Frederic Worlock's reading of Isaac renders with striking skill the austerely simple pathos that is the particular quality of this little masterpiece.

If one feels that the performance of **The Merchant of Venice** is somewhat less successful than the others here considered, it is perhaps because standards for Shakespearean reading are so much better defined than for that of either Greek or medieval drama. In any case Michael Redgrave's Shylock, read in a not-precisely-definable but atmospherically convincing accent, with both a sense of the grand outline of the character and a remarkable point-to-point sensitivity to verbal subtleties, nevertheless strikes one listener as less than a complete embodiment; essentially, perhaps, it is the grotesque **humor** of Shakespeare's conception that does not entirely "register" in a reading abounding in felicities of inflection. And with the exception of Timothy Bateson's unrestrained Launcelot Gobbo, the actors offer less sensitive and generally somewhat lackluster readings, though they never fall below the level of thorough professional competence. None the less, teachers of Shakespeare may well be grateful for the over-all taste and intelligence of this recording — even the musical interludes are charmingly in key — though they may cavil at Caedmon's curious reticence concerning the fact that Act III, Scene 5 is omitted in its entirety and that smaller — and usually judicious — cuts are made throughout.

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Doctoral Studies in English

(Continued from p. 1)

themselves, we also hold that there are several avenues of approach to this knowledge.

Of these approaches, we considered the following to be the most important: (1) aesthetic-critical, (2) historical-biographical, (3) linguistic, (4) philosophical, (5) bibliographical, (6) pedagogical and (7) creative.

In most graduate schools emphasis has been and remains upon historical-biographical, linguistic, and bibliographical studies. It is the judgment of the committee, however, that important as these approaches are, literary studies should eventuate in understanding and criticism of the literary work itself. We propose, therefore, that more attention be given to what we call the aesthetic-critical approach.

We made separate judgments, by means of a questionnaire, of the relative importance of these seven types of knowledge or experience. We agreed that the first four listed above, aesthetic-critical, historical, linguistic, and philosophical studies, are most important, and in that order.

The committee is almost unanimous, in fact, on **the primary importance of the aesthetic-critical approach** in the preparation of the college teacher. By this term we mean the attempt to appreciate and understand the literary work as a work of art and craft, as an object for aesthetic contemplation, and to evaluate it by relevant principles of literary criticism.

In affirming its primary importance, however, wo do not want to be misunderstood as minimizing the need of genuine scholarly discipline. As one of our members said, referring to the stress on criticism and on the need for more attention to teacher preparation: we should not in any way seem to wish to "ease scholarly training out of the schools." Rather, in the words of another of our members, we hold that "linguistic, textual and historical knowledge is an indispensable preliminary to literary criticism, and literary criticism is the culmination of all literary scholarship."

Every Ph.D. candidate should, we believe, have some training in all of the first six areas noted above, although imaginative writing raises a special question, which we touch on in our comments on the thesis.

The purpose of such a program should certainly be the acquiring of a wide and accurate knowledge of English and American literature, and the development of sensitivity and awareness in the interpretation of this literature. Yet adequate breadth would not be achieved even if every major period in these literatures were studied. It is the entire rationale of the program, not the sheer quantity of reading done, that is the important consideration.

Just as any adequate study of the history of literary criticism must include the Greek and Latin tradition, so there should be room for inter-disciplinary and inter-departmental work in the entire program. Flexibility is what is needed, and individual candidates should have the opportunity for inter-departmental programs whenever work in other fields serves to illuminate the particular literary problems with which they are concerned.

For one student additional work in philosophy might deepen his understanding of a period, an author, or some aspect of literary history or theory; for another psychology might have a similar meaning; for another it might be sociology, or religious history, or theology. As one committee member puts it: Inter-departmental programs "succeed most when they spring from, and remain subject to, the influence of some mind both original and enthusiastic, with a vision of some definite goal which happens to require for fulfillment the resources of more than one discipline."

To make more specific our recommendation that the focus of graduate studies in English be critical and aesthetic, we outline the relation of this approach to studies in philosophy, history (including literary history) and the fine arts, reserving comments on linguistics for a separate section.

B. Without attempting to say definitely what should be required and what recommended—since different students come with different preparation—we are strongly of the opinion that, in an aesthetic-critical approach, breadth implies training not only in literary criticism but also in its sustaining disciplines: art and aesthetics, philosophy, and history. Rarely is an undergraduate's preparation in these areas sufficient.

Art and Philosophy. While literature is an art, the common phrase "literature and the arts" points to a real and important difference between literature and the others: it is an art much closer than the others to philosophy. Hence in a well-grounded study of literature some acquaintance with the points of view and methods of the fine arts and philosophy would appear to be indispensable.

(1) Fine Arts. The important thing is some kind of vital contact with at least one of the arts, whether this contact is historical, theoretical, or practical.

(2) Philosophy. For an understanding of the ideas in English and American literature, nothing could be more basic than a year course on Plato and Aristotle. Yet in the existing situation perhaps we can expect no more than a good introduction to philosopy, either of a theoretical or historical nature.

Another possibility would be a kind of weekly round-table course, in which teachers drawn in turn from departments of Classics, Philosophy, Modern Languages, and wherever else relevant, would lecture on some of the greater philosophers, with special reference to a work in which the students had done some reading during the week. The philosophers might be chosen with more consideration of their importance as influences in the life of mankind generally, than of their presumed success in having defined some philosophical problem or in having settled some long-standing philosophical difficulty. A third possibility would be individually-guided readings with a member of the philosophy department.

History. The historical aspect of literature, while less significant in the end than its artistic and philosophical aspects, necessitates training in the domain occupied by departments of history. In most cases the student has probably already done the minimum work in this discipline. If not, the most relevant single course would seem to be that in English history. In addition, the student should be introduced to the theoretical and practical problems of literary history.

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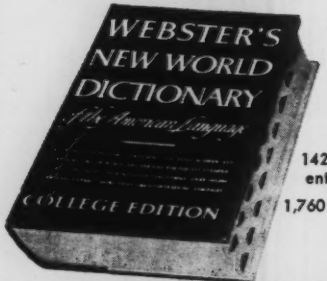

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ways that will prevent an irresponsible impressionism.

A survey of the history of criticism while certainly desirable, cannot of itself provide the training needed: it will still be historical rather than critical, unless taught so as to emphasize the emergence and development of critical issues which are currently being discussed, and which still assist in shaping literary products. Much more will be contributed by an analysis of the leading masterpieces of theoretical and practical criticism. This should be supplemented, however, by actual experience in the practice of criticism in courses in literature and by a course devoted to practical criticism.

Whether or not courses in the history of literary criticism, in literary theory, or in practical criticism are made available, practice in literary criticism should be introduced into all courses where it is relevant. And it should be relevant in all period courses and courses in single writers, since it is the application of linguistic, historical and philosophical knowledge to the act of understanding and evaluation.

We believe it is largely by making the critical approach as pervasive as possible that the development of more effective teachers will be most fully achieved.

II. Concentration

However real are the dangers of "narrow specialization," there is a justification in the very nature of the mind and of knowledge for selecting a field of concentration. The complexity of knowledge, the scope, for example, of English and American literature, demands that the student limit his attention in order to master fact, reflect on meaning and significance, achieve depth of understanding, and grasp of principles. In the attempt to achieve mastery in a given area, the student can give form and facus to his general knowledge, bringing it into play in a manner that makes criticism and decision imperative.

There are further reasons, both practical and psychological, for concentration. In a joint statement, two members of our committee expressed these reasons as follows:

"The personnel of English departments in undergraduate colleges as well as in graduate faculties is generally chosen on the basis of 'specialization.' It is true that the junior members of a department have no opportunity to teach advanced courses in a limited field; but even at the rank of instructor most appointments are made with a view to keeping a balance among the main areas, so that if eventual promotions occur, the department will be provided with people qualified as experts in all those areas; and if an instructor is not retained after several years in one institution, he will be seeking appointment elsewhere at a higher level of rank, where the selection will be even more emphatically on the basis of 'field of specialization.'

"The psychological aspect is probably more important. Every graduate student in such a wide and varied field as 'English' naturally prefers certain periods or types of literature above others, and he will be discouraged and frustrated if he cannot devote adequate time to this favorite area. . . Above all, a major value of graduate work is to give the student a feeling of special competence — of knowing **something** thoroughly, and this can be achieved only through intensive work in a restricted field. If the Ph. D degree does not provide this inner assurance, it is no guarantee of anything genuinely beyond the level of the A.B."

While we do not question, then, the need for concentration in a doctoral program, we seriously question the forms that concentration ordinarily takes. These are two: either one is a specialist in Chaucer, or Milton, or another single writer, or he is a specialist in a period of English literature —a medievalist, or an "18th century man." These forms of concentration are valuable and should be continued. Rightly pursued, they call into play many modes of scholarship, such as knowledge of a writer's language, and of the historical milieu, and demand an ability to judge the aesthetic quality of the literary work. There is also need, we believe, for other types of concentration.

Omitting the "pedagogical," any of the types of approach discussed in our preceding section is a legitimate area of concentration. For example, a Ph.D. student concentrating in the "aesthetic-critical" would be concerned with the history of literary criticism, with poetics, with general aesthetics.

He would do a great deal of practical criticism, analysis and explication. He should have a good knowledge of the different critical schools of the present. The concentration in criticism would not mean neglect of the content of period courses in English literature, but it would mean that this candidate was focusing his attention on the problem of evaluating the literary works and on developing (1) a knowledge of critical theory both historically and in its present modes, and (2) skill in practical criticism.

All of this is by way of saying that there

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is need for literary theorists, for historians of literary criticism, and above all, for scholar-critics, and that concentration should provide for their proper training.

Historical - biographical concentration would, by the same pattern, give a firm grounding in methods of literary history and biographical study, as well as in the practice of this type of scholarship.

Another type of concentration would be on a given genre. The study of tragedy, for example, or of lyric, or of the novel seems to us quite as valuable as concentration on a "period." In tragedy, while predominant attention might still be given to English and American literature, the study of tragedy would be illuminated by Greek and French tragedy, and the theory of tragedy.

Lyric poetry and the novel could be approached in similar fashion. A general concern with one particular genre would be combined with intensive study of certain works in this genre taken from several periods. To pursue such studies, a candidate would need a greater competence in languages than is usual, say Greek and French or German, but it is by encouraging such studies that English Ph.D. programs can help to revitalize foreign language study in English graduate programs.

III. Language Studies

The study of linguistics and of foreign languages in most doctoral programs remains fixed in a rigid pattern. Old English and Middle English are required, along with the reading of Beowulf, Chaucer, and other Old English and Middle English poetry.

Often a course in the history and development of the English Language is also a prerequisite or a requirement. As for ancient languages and modern foreign langauges, they rarely have any integral relation to the program. The passing of reading examinations in two or three languages, more often on scholarly than on literary texts, is the typical standard of achievement. This committee believes that such requirements invite serious reconsideration in the light of the real needs of scholars and teachers in the field of English.

Since so much new and important work has been done in recent years in linguistics, we felt that the linguistics program for the Ph.D. called for special attention. We therefore asked one of our committee members, Professor Donald J. Lloyd, to form a separate committee. Their conclusions are presented in a report which is appended to this one.

We have studied this report and thoroughly endorse its findings. We think it suggests a linguistics program more suited to the demands made on the undergraduate teacher of composition and literature than the conventional programs now in effect, and that it also has sufficient rigor to provide the basis for further scholarly work.

Turning now to the question of foreign language study, we call attention to the argument of T. S. Eliot that the critic of English literature needs to know at least one other modern literature well, and to Wellek and Warren's insistence, in their **Theory of Literature**, that the graduate schools should develop men of letters with "a real conversance with one or two modern languages" other than their own.

We know that such proposals raise the question of how far doctoral studies in English should go in the direction of a comparative literature program. This issue is also continually raised by the "great books" and humanities coures increasingly being introduced in undergraduate programs, in which translations from several languages are read.

Such courses are sometimes given by English departments alone, sometimes cooperatively by several departments. We believe that it is far better for such courses to be given as an inter-departmental enterprise than to have translations taught by instructors who know none of the works in the original. Ideally, professors in classical and modern foreign languages should be teaching the classics in translation in such courses while they are also teaching them in the original in their departmental courses. This practice is successfully followed in many universities.

Since we are concerned with putting our own house in order, we also hold that it is wiser to try to increase the competence of English graduate students in foreign language and literature than to add extensive work in the classics in translation to graduate programs in English.

The foreign language reading requirement as a "tool for research" has become perfunctory and mechanical. Too often it is merely another hurdle to be jumped, instead of a significant part of a humanistic education. Yet for several years now, the "FL Campaign" of the Modern Language Association has called attention to the decline of language studies in the schools and colleges. Unless we are content to give lip-service to the value of foreign language studies, we should extend the Ph.D. requirement beyond the merely instrumental.

It is the view of this committee that a constantly deepening knowledge of at least one foreign language and literature should be the mark of a humane scholar in English. We should encourage the development of such knowledge in Ph.D. candidates by the very nature of the foreign language requirement we ask them to fulfill.

We therefore recommend that for the usual requirement of two or three languages there be substituted the requirement of one language and literature. Generally it will be Greek, Latin, French or German, but for some it may be Italian, Spanish, or Russian. In any case, there will be a more real and living motive for acquiring proficiency in whatever language is studied than the mere passing of a reading examination.

The committee considers that English departments, and particularly the graduate schools, have been culpably passive in the face of the steady decline of Greek and Latin studies. In view of the present revival of the classics in translation, and the almost universally acknowledged importance of classical literature to the student of English literature, we urge that graduate schools of English take definite and immediate steps to encourage classical language study.

While we are not unanimous as to how this should be done, several members of the committee favor the giving of graduate credit, at least as a temporary measure, even to those beginning Greek, arguing first, that many students who have wanted Greek have attended schools and colleges where it is not taught, and secondly, that it is as justifiable to give graduate credit for beginning Greek as to give such credit

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for beginning Old English or Old French. Several classicists with whom committee members have consulted concur in this point of view.

Others on our committee believe that Greek studies begun in graduate school should not be given graduate credit. They hold that by encouraging advanced work in either Greek or Latin for those with some previous preparation we would ultimately do most to stimulate interest in classical studies among prospective teachers of English.

There is support for both points of view in the present practices of some of the leading graduate programs in English. In one of these, graduate students in English may enroll in an intensive Beginner's Greek course, which meets five times a week, but do not receive graduate credit. In other universities, students receive graduate credit for beginning Greek, provided they continue their study to the point where they are able to read Homer or Plato with some facility.

In modern languages, we believe that the standard of achievement for the doctoral candidate in English should be much more literary than it usually is under present programs. The examination or examinations should be more demanding, and should test ability not only to read at least one great author in a foreign language, but the ability to evaluate and to interpret his work. We have in mind such writers as Dante, Cervantes, Racine, Baudelaire, Goethe, and Rilke.

In proposing the requirement of one foreign language and literature, instead of two or three languages, we wish to increase rather than diminish the emphasis on foreign languages. We think our proposals would, paradoxically, give English departments types of "specialists," if the word is appropriate, which they often need but rarely have.

The desire to pursue relationships and to make comparisons in thought and form between one literature and another could be fulfilled on a level of competence. Instead of having a whole department of Ph.D.'s with a hypothetical knowledge of three languages which seldom came to performance, there might be one member really at home with Greek literature in the original, another with German, a third with French, and a fourth with Italian.

Our continued reiteration of the importance of foreign language studies in high schools and colleges will neither have nor deserve a serious hearing until we demonstrate by our practice on the graduate school level that competence in foreign language and literature is essential to the humanist and scholar.

IV. The Ph.D. Dissertation

Since the study, research and reflection which are brought to a focus in the writing of the thesis normally occupy about one-third of the time devoted to doctoral work, we think it is difficult to over-emphasize the importance of this whole experience in the preparation of the scholar-teacher. For that reason we have explored various ways of seeing the thesis in relation to some of the objectives we have discussed in other sections of our report.

We considered many suggestions as to what should constitute an acceptable type of thesis. One suggestion was that for the prospective teacher it would be more useful to do a series of three or four exercises—for example, a piece of historical research, a critical essay, and the editing of a brief text—which would bring into play various approaches to literature. While we saw many advantages in this plan, we concluded that such demonstration of ability in different modes of scholarship is more properly the function of term papers in a well varied program of studies.

Another suggestion, this one by one of our committee members, was that graduate schools might encourage, and raise the level of competence in, the increasingly important art of translation by encouraging as one type of thesis "a really commendable translation into English of a few stories, or a sheaf of lyrics, or a sequence of essays, perhaps as yet only extant in critical journals, from some foreign language." Several committee members considered such a thesis acceptable.

The majority of the committee, however, considered historical research, critical study, and imaginative writing to be the most acceptable, while the editing of a text was also favored by many.

Shortly after we submitted our preliminary report to the December, 1955, meeting of the CEA, the Report on "The Graduate School Today and Tomorrow," written by F. W. Strothmann for the "Committee of Fifteen," appeared. Copies of this report may be obtained from The Fund for the advancement of Education, 655 Madison Ave., New York 21, N. Y. It has been a source of encouragement to us that many of the conclusions we had already arrived at with regard to English studies parallel the more general conclusions of this valuable report, which we strongly recommend to College English Association members.

Without laboring a point that has been made many times, and most recently in the report of "The Committee of Fifteen," we call attention to the danger of interpreting too narrowly the requirement that the thesis should constitute "an original contribution to knowledge." As one of our committe members writes:

"The term, as it has long been conceived, is motivated by the positivistic sciences, rather than the value-judgment humanities. It retains to this day much of its 19th century, largely German, connotation. Certainly factual historical research is of great value, is indispensable. But there are other ways of making contributions to knowledge."

Significance and relevance as well as originality should also be criteria in judging a thesis. Fresh evaluation and re-examination, the exploring of new relationships in what is already available, should be encouraged along with the search for previously unpublished or unassembled facts.

To quote another committee member: "The whole research idea is overemphasized, not only in the writing of a thesis but in course work as well. As for the thesis, the new type would not be easier than the traditional type; it would be harder, since it would involve some independent thought and judgment, and not merely the assembling of facts in a more or less mechanical manner."

In recommending that imaginative writing be given equivalent status with both the research thesis and the critical thesis, we have in mind the practice of such graduate schools as that at the University of Iowa. If the thesis is to be a means of developing the talents of the individual student, then for Ph.D. candidates of exceptional ability the substitution of an original work in fiction or poetry seems to us entirely justifiable.

We also call attention to our recommendation of inter-disciplinary studies in an earlier section of this report. Such studies would inevitably lead toward more theses of an inter-disciplinary type, in which both research and criticism would play a part.

Finally, we would like to see more emphasis upon the quality of the writing in doctoral theses. Prose need not be ponderous and lifeless to be scholarly. If the choice must be made, better a thesis of limited scope, written and re-written until economy and even grace of expression have been achieved, than a tome too diffuse in organization and language to be readable.

V. Preparation for Teaching

We have tried to suggest throughout this report that the course of study itself, and the very form of scholarship and learning which animates it, constitute the most important element in the better preparation of college teachers. We do not think the training of the scholar and "teacher training" should be divorced. Teaching tech-

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niques cannot substitute for good scholarship. But if we have doctoral programs which encourage "the philosophical habit of mind," which emphasize breadth of knowledge as well as concentration, interpretation and evaluation as well as research, and a more humane approach to language studies, we think talented individuals will be more likely to pursue graduate studies, and that the whole mode of their training will have a salutary effect upon their later work as teachers.

Over and above this, can more specific steps be taken to develop good teachers? We considered several possibilities, among them coures in teaching methods given by the Education Department or College of Education, courses by the English Department itself, and practice with guidance, or internships.

No member of the commitee recommended courses by Education Departments. On the contrary, the majority held that such courses would open the way to a proliferation of requirements in Education which would simply reduce the time available for scholarly study.

One member was convinced that no training in methods or techniques can contribute to the preparation of teachers. Believing that one learns to teach chiefly by example, he holds that graduate teachers can make the greatest contribution by devoting their efforts to improving their own teaching of graduate courses. As he expressed it, "Good teaching is the unteachable compound of unteachable suppleness: grace of mind, energy, articulation, invention, and interest."

Most of the members approved "Practice, with guidance, for credit," and several stressed their conviction that only through "internships," under the supervision of the English department, could graduate students be helped to acquire the art that characterizes good teaching.

Where graduate assistants teach one or two freshman classes we think they should be looked upon as interns rather than as "cheap labor" to be exploited, to their own detriment as scholars and at the expense of their students. The practice of having a senior English teacher visit classes of the beginning teacher and confer with him later about his organization and presentation of material, his delivery, etc., is better than nothing, but still not enough.

Where a course on teaching is given, it would seem to us that an informal seminar approach would be best. Various senior members might co-operate to demonstrate ways of teaching the novel, drama, lyric poetry, composition, etc., and to listen to and criticize presentation by graduate students. In such a seminar, perhaps the most valuable method is to have graduate students "go through their paces" in various phases of undergraduate teaching with mutual self-criticism as the most valuable by-product.

Whether courses, seminars, or internships are used, we think that in the work of the graduate courses themselves it should be recognized that many of the students will enter college teaching. As Gerald Bentley suggested in "The Graduate School as a Preparation for Teachers," (College English, March, 1951), graduate instructors can give some attention to the undergraduate textbooks in the field of the course, should "give some consideration to standard undergraduate prejudices and preferences and areas of ignorance," and should criticize the delivery, enunciation, the timing, etc., of reports given in class.

At least one question on some teaching problem connected with the material of the course in terms of undergraduate instruction can be included in the course examination. Another device is to have each student in a seminar conduct a recitation on some literary work, as if he were teaching a class of seniors.

There are certain larger considerations which, while they do not come within the domain of our committee report, affect the entire attitude of the prospective teacher. The report written by F. W. Strothmann on behalf of The Committee of Fifteen has put these considerations with great cogency.

While rejecting the establishment of a teaching degree in the humanities, their report emphasizes that "Ph.D. programs should be broadened in such a way that genuinely creative scholarship, not mere fact-grubbing, is to be demanded of each candidate qua scholar; that professional competence in teaching is to be expected of each candidate qua teacher; so that the ultimate choice of such a scholar-teacher between research and teaching will be determined neither by inability to teach nor by incompetence as a creative scholar."

The Committee of Fifteen has also called attention to the need for recognizing teaching ability as a basis for promotion, recommending the practice of making a man's first promotion depend primarily on teaching rather than on publication. Too often the emphasis upon publication can lead young teachers "to devote as little time as possible to teaching and as much time as possible to writing." We fully endorse their contention that both in the graduate school and in the consideration of teachers for promotion, the idea of developing and encouraging the scholar-teacher should be uppermost.

We have no illusions about the possible effect of our report. If changes do come, they will have to come from the grassroots; we know that only the initiative of individuals in various graduate schools of English can bring them about. Our aim is to challenge certain unexamined assumptions and to suggest new directions; we have neither the power nor the desire to legislate. Nor do we believe there is any one program for graduate English study. On the contrary, we think that diversity and flexibility are signs of strength and of self-criticism. What we offer is by way of suggestion, in the hope that it will be of some value to the members of the College English Association and to others who are aware that changes in Ph.D. requirements in English are long overdue.

Written for the Committee by Alvan S. Ryan

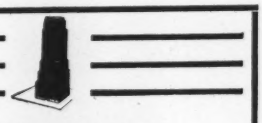
Linquistic Studies in the Doctoral Program in English—A Report of the Committee on Language.

(The following report, prepared by a committee under the chairmanship of Donald J. Lloyd, has been read and approved by our Committee on Doctoral Studies. While it presents the independent conclusions of the Committee on Language, it should be read as an integral part of the comprehensive report, and as completing the recommendations of Section III on Language Studies.)

Linguistic needs in the curriculum for the Ph. D. are established in part by the demands of scholarship treated elsewhere in the curiculum committee's report, and in part by the teaching responsibilities which have been asumed by English departments and must be performed by their members. Briefly, these responsibilities are:

1. **At the Freshman and sophomore level:** introduction to the literary tradition and instruction in reading and writing to students only a few of whom (figured variously at one to four percent) will go on to graduate as English majors. An increasing amount also of English as a second language for the foreign students coming to college from non-English-speaking countries, mainly in the Middle East and Asia.

2. **At the junior and senior level:** mainly major programs in the English language and literature, American literature, general and creative writing, and often in foreign literature in translation. Some English majors are preparing to enter professions such as law, medicine, and religion. A very large proportion (as high as sixty percent) go into business, industry, and government. A smaller proportion (around forty per cent)



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go into teaching, a few in the elementary schools, but most in the secondary schools, junior colleges, four-year colleges, and the universities.

3. **At the graduate level:** the great mass of graduate students in English are preparing for the master's degree to get or keep their secondary school certificates; a new and growing group is preparing to teach in junior and community colleges (and may stop with the M.A. or content themselves with post-M.A. nondegree study). A small number enter the Ph.D. program to prepare mainly for college and university teaching of English. Pure research positions in English such as those which abound in the sciences are so few as to be negligible; the English scholar must usually prepare to be an English teacher also.

With freshman composition, sophomore literature, and the "English as a second language" programs, English teachers deal during the first two college years with almost the whole college population at those levels. During the junior and senior years they deal with only a minute proportion (one to four percent); in the graduate school, they deal with a student group proportionately almost too small to be calculated—the only group whose interests, motivations, and abilities are, like their own, turned toward intense concentration on literary art and expression.

Since it is the duty of the English department to provide a learned faculty for the courses it offers, it is clear that a responsible graduate program must seek to fulfill the scholarly needs of teachers performing a variety of functions. Furthermore, the candidate for the Ph.D. will not only be a teacher; he will be a teacher of English teachers. As far as the Committee on Language can tell, graduate education in English has not been conceived in this light. The very large involvement of the English language in the whole teaching program has not been reflected in the attention to language expected of the English literary scholar. Graduate work in the English language has been directed toward the explication of ancient documents and surviving literary texts, not toward grounding in the material basis of literary forms, nor toward the command of general linguistics and of the English language necessary to the teaching of reading and writing.

This committee recommends that the study of the English language in the Ph.D. curriculum be organized toward the following indispensable minima:

1. Enough knowledge of the philosophical, psychological, and anthropological approaches to language to realize the extent to which man's cultural patterns and mental processes depend on the medium of language.

2. Enough knowledge of structural linguistics to be able to deal with spoken and written English and the relations between them: specifically (a) phonetics and phonemics to relate sound to spelling and relate stress and intonation to the ways they are compensated for in writing; (b) morphology and syntax to develop a conscious and detailed understanding of the structural system of English.

3. Knowledge of the historical, social, and geographical varieties of English in structure and lexicon, with special reference to American English.

4. Knowledge of language as the material base of poetics, rhetoric, semantics, and style—that is, as patterned sequences of words, constructions, and sentences integrated to produce differing logical, psychological, and esthetic effects.

This knowledge is the end-product of the linguistic work in the curriculum for the Ph.D., ideally leaving the student ready, when he undertakes his dissertation, to deal as soundly with the language as with the literature, capable of moving familiarly within the scholarship of either. He is ready also to take part in the urgent task which today faces college and university teachers of English: creating a new flow of influence from higher education to lower—from the university to the schools and colleges—and from knowledge to practice. No other means exists for eradicating the present evils in English teaching from the elementary schools up: the archaic pursuit of "correctness" and the grim concentration on certain points of usage on the assumption that these are the sole content of language, and the pedagogy that makes writing a matter of walking fearfully among social taboos, rather than a creative manipulation of language as an instrument of communication and art.

The specific graduate training in the linguistics of English will change as lower-school and junior college English regains contact with reality. At present the Committee on Language would recommend more than the minimum set in Chicago in 1956 by an MLA conference on language in teacher training: "a minimum of a full-year course (96 contact hours) of systematic training in the structure and history of the English language . . . required of all teacher candidates who in the course of their teaching will deal with the English language or language arts at any and all levels of instruction." Most graduate students of English now meet the systematic structural study of the English language first in the graduate school, if at all. This is too late; but before this study can be introduced into the undergraduate English major where it belongs, and before it can seriously affect undergraduate and lower-school teaching of English, teachers must be trained. Therefore at present this committee recommends two full-year courses for any student who enters on linguistic study in the graduate school.

In summary, then, we recommend two full-year courses in the linguistics of English for all students proceeding to the doctorate in English, and we urge the following sequence: (1) the structure of Modern English; (2) the historical development of the English language; (3) linguistics and literature (the linguistic base of literary forms and devices); 4) development of a reading knowledge of Old, Middle, and Early Modern English. In the future, when all teaching of English is firmly in contact with modern linguistic scholarship, we would expect the portion of this study required in the graduate school to be reduced.

Submitted to the Committee on the Ph.D.
Donald J. Lloyd

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